

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: SPRING 2017

COURSES THAT FULFILL ENGLISH AREA REQUIREMENTS

ENGLISH LITERATURE PRE-1800

MEDIEVAL

3190 Fabulous Middle Ages

RENAISSANCE

HON 3650-001 Early-Modern Women's Intellectual Culture

ENG 3690-H01 HON: Renaissance Tragedy

RESTORATION & 18th CENTURY

3490 British Gothic Fiction

3491 Harlots, Rakes, and Libertines

AMERICAN LITERATURE TO 1900

4515 American Gothic

4590 Early American Novel

19th CENTURY BRITISH/IRISH LITERATURE

3590 Victorian Doubles

3490 British Gothic Fiction

AMERICAN LITERATURE AFTER 1900

2515 August Wilson

4002 Major American Writers II

4515 American Gothic

4690 Literary Festival Workshop

4690 HON: Faulkner & Morrison

BRITISH/IRISH LITERATURE AFTER 1900

2490 Irish Lit.: Others' Words

3620 Modern British Fiction

3621 Contemporary British Novel

Other programs also offer courses that count for English credit:

Check the English listings in Novasis. Not all courses will show up in Schedulr.

Courses that fulfill the Concentration in Writing and Rhetoric

2003-001 Intro to Creative Writing

2005-001 Writing the Short Story

2006-001 The Writing of Poetry

2020-001 Journalism

2030 Tutoring Writers

2045 Teaching English as a Foreign Language

2050 Writing for Magazine

2070 Legal Writing & Analysis

2250 Ways of Reading

SPECIAL NEW COURSE FOR FIRST-YEAR STUDENTS

ENG 1842-001 Freshmen Creative Writing: Write from the Start

TR 1:00 PM - 2:15 PM

Daisy Fried

This course, designed to allow you to have fun while learning a lot, is for those ready to experience the serious pleasures of writing fiction, poetry and personal essays. Each week you'll generate new work according to formal, strategic, playful and experimental prompts. These will focus on a series of craft elements fundamental to each genre, in order to help you find your voice. You'll do in class and at-home writing exercises, and present some of your work for supportive, frank critique by the instructor and the group. You'll revise your writing, attend readings by the writers featured in the Villanova Literary Festival, and read samples—diverse in content, aesthetic and author identity—of published work in each genre, in order to discover fresh ways to create and think about your own work.

ADVANCED ENGLISH COURSES

All advanced English courses not designated as Writing-Intensive are Writing-Enriched

ENG 2003-001 Intro to Creative Writing

MW 3:00 PM – 4:15 PM

Catherine Staples

This introductory writing course is designed to immerse students in the habits of writers. Students will have the chance to develop as creative writers and readers through a series of writing exercises, weekly reading of literature, and workshops. In addition to writing poetry and short fiction, students will experiment with creative non-fiction. We will look at word choice, imagery, forms and structures, place, character, voice, sensory detail, and rhythm, as well as beginnings and endings. Students will be introduced to an array of exercises designed to help them discover their subject and refine the writing process. The class concludes with revision of a few selected pieces.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2005-001 Writing the Short Story

TR 11:30 AM – 12:45 PM

Alan Drew

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This is an introductory course to the process of fiction writing. This process will include not only the reading of many short stories by well-established writers, but also the consistent production of your own creative work. The goals of this course are to analyze from a writer's viewpoint the work of many contemporary and classical authors, to strengthen your ability to discuss such work, and to use what you have learned throughout this process to inform your own writing. Class time will be divided between reading and discussing the work of established authors, writing exercises that emphasize various elements of craft, and the sharing and constructive discussion of students' works in a workshop format. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2006-002 The Writing of Poetry

MWF 11:30 AM – 12:20 PM

Jill Karn

This course is chiefly concerned with the writing of poetry, beginning with the assumption that the best way we get a feeling for the sound and movement of poetry is by immersing ourselves in it. We will read the work of established poets in order to discuss various elements of craft (imagery, line, rhythm, meter, syntax, voice, sensory detail, form) and to learn similar techniques to improve our own writing. Class time will be divided between discussion of students' writing in a workshop format and the study of selected works of literature. Throughout the term, students will share their work as well as their ideas about the poems we read—both students' poems and the work of established writers. Writers at all levels of experience and comfort with poetry are welcome. Energetic, committed participation is a must.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2020-001 Journalism

MW 3:00 PM – 4:15 PM

Jody Ross

As an introduction to the craft of reporting and writing news in an age of rapid technological and industrial change, this highly interactive, hands-on course involves intense writing instruction, analysis of recent stories that have won the Pulitzer Prize, reference to current events, and frequent discussion of legal and ethical consideration for journalists. Students conduct interviews and background research and write news, feature, and issue stories on the spot in class. Whether or not they intend to pursue writing as a vocation, this course offers students an appreciation of the challenges and skills involved in deep reporting, objective thinking, and clear writing.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2030-001 Tutoring Writers

MWF 10:30 AM - 11:20 AM

Mary Beth Simmons

In Tutoring Writers, students will study the theory and practice of effective one-on-one writing tutorials. Students will investigate their own writing processes, take part in shadow tutoring and mock tutorials, and lead class discussion one day in the semester. Readings range from the important and particular rules of grammar to first person peer tutor accounts of writing tutorials. Authors include Ben Rafoth, Anne Lamott, Lynne Truss, and Gerald Graff. There will be three formal papers, four journal entries, and a final exam. Successful completion of the course allows the student to work for a competitive wage in the Villanova Writing Center.

This course counts toward the minor/concentration in Writing and Rhetoric

Admission to this course is by invitation

ENG 2045-001 Teaching English as a Foreign Language

MW 4:30 PM – 5:45 PM

Karyn Hollis

This course will provide students with the background and tools they need to teach English to non-native speakers abroad or in the United States. Students will learn techniques for teaching spoken and written English as well as English grammar. We will cover such topics as materials development, second language acquisition, and the multicultural classroom. Students will practice teaching lessons to the class and will have the opportunity to volunteer at various sites to tutor or teach EFL over the semester.

This course counts toward the minor/concentration in Writing and Rhetoric and also counts toward the Education program.

ENG 2050-100 Writing for Magazines

MW 6:00 PM - 7:15 PM

Jeffrey Silverman

A comprehensive introduction to the craft of magazine writing and the art of earning a living at it, this course will swing across the spectrum of the field and dip into several genres of non-fiction from profile writing to straight-ahead nuts-and-bolts, long-form journalism. In addition to the writing itself, we'll examine how best to break into the business, and what the various traps, trials, and tribulations are that await once you do.

The course will include a concentrated reading of some of the best recent examples of the craft, and some that have stood the test of time well enough to have metamorphosed into literature. On the writing end, we'll explore how to come up with ideas that make compelling pieces, how to think a piece through, how to organize a piece, how to research a piece, how to find sources, how to conduct interviews, and, finally, how to pitch and sell ideas and turn them into successful stories.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2070-001 Legal Writing and Analysis

TR 8:30 AM – 9:45 AM

Karen Graziano

“One might hazard the supposition that the average lawyer in his course of a lifetime does more writing than a novelist,” stated the legal scholar and former law school dean William Prosser. To prepare for a career in the legal profession, this course teaches students fundamental lawyering skills: how to think, analyze, reason, and write like a legal professional. Students will learn and employ the legal research process to complete typical legal writing assignments such as an advisory memoranda and a legal journal article. Through peer editing and revising, students will learn how to apply law to factual situations, how to research legal issues, and how to present legal issues persuasively.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2101-001 British Literary Traditions I

MWF 10:30 AM – 11:20 AM

Lauren Shoheit

This survey offers an historical and critical overview of English literature from the beginnings to the mid-eighteenth century. The readings and discussions are designed to provide a sense of both continuities and changes in the forms, genres, and functions of early English letters. Throughout the course, we will address the relations of the written word to power, gender, history, spirituality, and nationality. We will consider ways that media change during the period we study (from orality, to manuscript, to print) helps us think about media change today; we also will give some consideration to our own encounters with digital, print, and manuscript

versions of course materials. We will explore the implications of a literary canon, the values it reflects, what it omits, and how implied definitions of “literature” correspond to other social and cultural values.

Requirements: Lively discussion, journal postings, frequent short papers, written quizzes, oral exams.

ENG 2250-001 Ways of Reading: The Way We Argue Now

MW 3:00 PM – 4:15 PM

Mary Mullen

This course will demystify literary studies by teaching students “how we argue now.” This phrase suggests that 1) that there is a “we”—a community of people who make, revise, and learn from arguments about literature; 2) that there are different “ways” to argue; and 3) that how we argue about literature (and how we understand literature!) changes over time—“now” differs from “then.” In other words, our arguments about literature emerge from our own situated positions in history and culture. We will read diverse literature by Adrienne Rich, James Baldwin, Kazuo Ishiguro, Elizabeth Barrett Browning, Jean Toomer, Gwendolyn Brooks, and Brian Friel as we learn the tools of literary study and develop the necessary skills to make sophisticated arguments about literary texts. We will consider important theories and methodologies, including formalism, historicism, narrative theory, marxist theory, postcolonial theory, and feminist theory.

This course fulfills the Junior Research Requirement and is required for all English majors

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2250-002 Ways of Reading

TR 11:30 AM – 12:45 PM

Kamran Javadizadeh

What goes on in a college English classroom can often seem rather mysterious. How do we know that texts mean what we claim they mean? This course aims to clear up some of that mystery. We will read a manageably small batch of primary literary texts, allowing ourselves the time not only to ask what they mean but also to explore and unpack the theoretical questions that underlie our interpretive conclusions. We will familiarize ourselves with a rich archive of literary theory—principally to lay bare the assumptions that we make as readers of texts and also to expand and refine our sense of what can be done in literary criticism. We will also study some examples of scholarly writing on our primary texts. This will give us a chance to connect our theoretical work to questions of methodology and will allow you to work intensively on your own critical writing. The goal of the course, then, is to give you a sense of what kinds of questions to ask about a literary text and the tools to begin to answer those questions in a sophisticated way. Assignments will include several short papers and informal oral presentations. Primary texts will include works by Elizabeth Bishop, Ernest Hemingway, Colson Whitehead, Suzan-Lori Parks, Willa Cather, and Claudia Rankine.

This course fulfills the Junior Research Requirement and is required for all English majors

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2340-001 Modern Short Story

MW 4:30 PM - 5:45 PM

Charles Cherry

The course surveys the modern short story by examining writers from various countries. In reading and discussing these works, we witness the range of human experience and grapple with the question of what

constitutes an artful rendering of that experience. Some of the writers covered:: Gogol, Kafka, Chekov, Oates, Murakami, Lahiri, Mukherjee, Alexie, Atwood, ZZ Packer, Flannery O'Connor, Cheever, Hemingway.

Course Goals:

- * To strengthen analytical skills by reading a work with care and deciphering its meaning on a variety of levels;
- * To strengthen oral communication/argumentation skills through class discussions of the various works;
- * To strengthen written communication skills by brief and extended analyses of works of short fiction;
- * To write a piece of short fiction in order to appreciate the skill/creativity required to do it well.

ENG 2490-HO1 Irish Literature: Others' Words

TR 10:00 AM – 11:15 AM

Owen McCaffery, Heimbold Chair

In the Words of Others: the Craft of Irish Literature

This course will be led by visiting Heimbold Chair, Northern Irish and Abbey Theatre playwright, Owen McCafferty. The class will look at the lives and stories of ordinary people, not the great and the good, but (for want of a better phrase) regular people, better still if these characters exist on the periphery. The class will examine novels, plays, and films from Ireland and further afield, and focus on the craft of the work and the techniques the author used. Each literary work will be covered in three seminars—the first two will explore the content and the third will ask questions about the craft of the piece. For example, how does a vital passage/scene influence everything around it? And, what is left if the dialogue is removed from a play, and we read the story only by the stage directions? What do we learn from what we consider to be bad writing? The novels to be read include *I Could Read The Sky* (co-written by novelist Timothy O'Grady and photographer Steve Pyke), *Summer in Baden-Baden* (Leonid Tsypkin), and *The Good Son* (Paul McVeigh). The course also will examine work written by McCafferty from the inside out, that is from a craft perspective, and explore themes that interest the Belfast playwright.

This course counts toward the minor/concentration in Irish Studies

ENG 2515-001 August Wilson

TR 8:30 AM – 9:45 AM

Crystal Lucky

In October 2005, playwright August Wilson died of liver cancer but not before he accomplished his literary goal – to write a play about the African American experience during each decade of the 20th century. Although his passing has left a gaping hole in American theater, his legacy is rich. In this course, we will read each of August Wilson's ten plays and explore the historical period each tackles with its unique political, social, economic, and cultural challenges for black Americans. Where appropriate, we will screen film adaptations and attend live performances of his work.

For English majors, this course can count for the American Literature after 1900 area requirement

This course counts towards the minor/concentration in Africana Studies

ENG 2800 Teaching Practicum

This course gives senior English majors, with a GPA in the major of 3.5 or above, the opportunity to work as teaching assistants in introductory level courses under the supervision of a faculty member. Prior to registration, interested students should approach the professor with whom they would like to work and ask

about the possibility of arranging an assistantship (faculty are under no obligation to work with an assistant). The professor and student should work out the specifics of the assistantship together, but the teaching assistant would probably be expected to: attend all classes and read all course texts; work one-on-one with the students on their writing; teach several classes over the course of the semester; lead small discussion groups or writing workshops within the class; help generate questions for class discussion and topics for papers. The student receives three credit hours for the course; the course is graded and counts as an elective towards fulfilling the requirements of the major.

*Restricted to Senior English Majors with a GPA of 3.5 or above.
Permission of consulting teacher and Chairperson required.*

ENG 3190-001 Fabulous Middle Ages

MW 1:30 PM – 2:45 PM

Brooke Hunter

The Fabulous Middle Ages: In the Middle Ages, history and fable mixed freely in fantastical travel narratives, accounts of King Arthur’s legendary reign, and the myth that Europe was populated by refugees from the Trojan war. These writings combined elements of magic and the fantastic alongside attempts to record historical events. This course will examine the intersections between the fabulous (the fictional and fantastic) and the “real” in the literature important to medieval England. In addition to histories, we will also look at “scientific” works such as bestiaries (descriptions of the habits of animals) and lapidaries (descriptions of gems/stones and their powers), that record the omnipresence of the divine in nature. Finally, this course will also examine our own contemporary fantasies, historical and otherwise, including the creation of the idea of the “Middle Ages” in the Renaissance and the ways in which our view of the medieval world is shaped by forms of “medievalism” such as *Game of Thrones*, jousting themed restaurants, or questing video games.

For English majors, this course can count for the Medieval portion of the English Literature pre-1800 area requirement

ENG 3490-001 British Gothic Fiction

TR 1:00 PM - 2:15 PM

Joe Drury

The first gothic fictions appeared in Britain towards the end of the eighteenth century at a period of great social and political upheaval. Inspired by the new aesthetics of the sublime, early gothic novels were Enlightenment attempts to reimagine what it would have been like to live in a barbarous premodern world in which an unreformed Catholic Church reigned supreme, aristocrats abused their power, and individuals, especially women, had little or no protection from the rule of law. With the turmoil of the French Revolution undermining confidence in the powers of human reason, however, gothic authors also began to explore the unconscious mind and the primitive impulses that seemed to remain untouched by enlightened modernity. By the nineteenth century, gothic authors were turning their attention to the sources of new cultural anxieties—scientific and technological innovation, urbanization, crime, and mass immigration—that seemed to suggest that European culture was entering a period of decline and degeneration. This course will introduce students to the first one hundred years of British and Irish gothic fiction. It will focus on the historical contexts in which these works were written and the different theoretical approaches that critics have used to interpret them. Readings may include works Ann Radcliffe’s *A Sicilian Romance*, Matthew Lewis’s *The Monk*, Jane Austen’s *Northanger Abbey*, and Bram Stoker’s *Dracula*.

For English majors, this course can count for the Restoration & 18th Century portion of the English Literature pre-1800 area requirement OR the 19th Century British/Irish Literature after 1900 area requirement

ENG 3491-001 Harlots, Rakes, and Libertines

TR 2:30 PM – 3:45 PM

Joseph Drury

A freethinking philosophy of pleasure and individual freedom, libertinism emerged in seventeenth-century France before crossing over to England in the aftermath of the Civil War. Turning their backs on what they saw as repressive religious and moral dogmas, libertine authors wrote witty, scandalous, and sometimes obscene and disturbing works celebrating sexual promiscuity and bodily appetites of all kinds. The notoriety of libertines also made them targets for criticism, however, and in the eighteenth century they came under fire from critics who blamed them and their ideas for a host of modern social problems, such as prostitution, urban poverty, and crime. Feminist authors attacked them for objectifying women and legitimizing sexual violence. In poems, plays and novels of this period, the harlot (a prostitute or sexually promiscuous woman) and the rake (a seducer or womanizer) figure prominently in texts that explore the dangers posed by sexual freedom to social institutions such as the family, the state, and the public sphere. Readings may include works by the Earl of Rochester, Aphra Behn, George Etherege, Eliza Haywood, Daniel Defoe, and Henry Fielding.

For English majors, this course can count for the Restoration & 18th Century portion of the English Literature pre-1800 area requirement

This course counts toward the minor in Gender and Women's Studies

ENG 3590-001 Victorian Doubles

MW 1:30 PM – 2:45 PM

Mary Mullen

Whether imagining split personalities (*The Strange Case of Dr. Jekyll and Mr. Hyde*) or representing how the past uncannily repeats itself in the present (*Wuthering Heights*), Victorian literature is interested in the merger, juxtaposition, and collision of opposing pairs. In this class, we will think through a few of these pairs—self and other, women and men, past and present, public and private—as we read novels and poetry from the period. We will consider how Victorian genres are famously double—the dramatic monologue combines the conventions of the drama and the lyric, and Victorian realism seeks to merge the world with a fictional representation of the world. By thinking through these doubles, we will learn about key historical developments in nineteenth-century England such as changing constructions of gender, industrialization, and imperial expansion. We will read novels by Emily Brontë, Elizabeth Gaskell, George Eliot, and Robert Louis Stevenson and poetry by Elizabeth Barrett Browning, Robert Browning, Lord Alfred Tennyson, and Christina Rossetti.

For English majors, this course can count for the 19th Century British/Irish Literature after 1900 area requirement

ENG 3620-001 Modern British Novel

TR 1:00 PM - 2:15 PM

Megan Quigley

Why did the British novel at the beginning of the 20th century become so strange? What was modernism? This course pairs novels with essays by the same authors in order to see whether the novelists' own explanations can help us to understand their novels. We will focus on works by Henry James, Joseph Conrad, Ford Madox Ford, James Joyce, Virginia Woolf, E. M. Forster, and Jean Rhys. We will also examine the historical, technological, and cultural changes occurring in the first decades of the 20th century to see how the condition of modernity in 'Britain' relates to the literary field of modernism. Finally, we'll look at how modernism's literary experimentation continues to influence contemporary fiction today.

For English majors, this course can count for the British/Irish Literature after 1900 area requirement

ENG 3621 Contemporary British Novel

TR 4:00 PM – 5:15 PM

Megan Quigley

The Contemporary British Novel course will explore British fiction after the Second World War, examining what “British” literature means when England is suddenly what E. M. Forster called a “Shrinking Island.” What kind of novel is written in this post-period (Post-War, Postmodernist, Postcolonial, Postfeminist, Posthuman)? What characterizes and drives this fiction and what earlier genres does it attempt to incorporate? We will read novels stretching from earlier works such as Evelyn Waugh’s *Brideshead Revisited* and Kingsley Amis’ *Lucky Jim* to later works such as Zadie Smith’s *White Teeth* and J. K. Rowling’s *Harry Potter*. Finally, our course will also examine the kinds of nostalgia at work in television programs including *Brideshead Revisited* (1981) and *Downton Abbey* (2010-), and understand how these programs are informed by postwar British attitudes.

For English majors, this course can count for the British/Irish Literature after 1900 area requirement

ENG 3690-H01 HON: Renaissance Tragedy

TR 11:30 AM - 12:45 PM

Alice Dailey

One of the more dominant features of sixteenth- and seventeenth-century drama is its preoccupation with spectacular acts of murder and revenge and with the psychological, social, familial, and political circumstances that motivate and justify violence. This course will consider both the stylistic and formal traditions of revenge drama and the genre’s place within the framework of Renaissance debates about concepts of revenge, justice, honor, gender, family, and individuality. We will consider how various playwrights make use of a shared vocabulary of revenge tragedy conventions that include ghostly appearances, supernatural intervention, madness (real and feigned), language of horror and darkness, plays-within-plays, necrophilia, and counter-revenge. And we will think about how these plays respond to and build upon each other. Our study will include the period’s seminal revenge tragedies, Kyd’s *The Spanish Tragedy*, Middleton’s *The Revenger’s Tragedy*, and Shakespeare’s *Hamlet*; tragedies that blend revenge elements with political intrigue, such as *Macbeth* and Beaumont and Fletcher’s *The Maid’s Tragedy*; as well as so-called “sex tragedies” focused on forbidden desire and jealousy, like Ford’s *’Tis Pity She’s a Whore*, Middleton’s *The Changeling*, and Webster’s *The Duchess of Malfi*. Coursework includes a presentation, annotated bibliography, and seminar paper.

For English majors, this course can count for the Renaissance portion of the pre-1800 area requirement area requirement

ENG 4002-001 Major American Writers II

TR 10:00 AM – 11:15 AM

Ellen Bonds

From William Faulkner to Toni Morrison, Eugene O’Neill to August Wilson, T. S. Eliot to Gwendolyn Brooks, we will spend time with authors who have made significant contributions to American literature. Throughout the course, we will concentrate our focus on several important works by each of these authors, acknowledging other writers as time permits. Essential to our consideration of their fiction, drama, and poetry will be questions of “how” and “why” we should regard them as “major” as well as American writers. We will also consider

which contemporary American authors may be considered “major” in years to come. Active participation in class discussions, three papers, and a final exam are required.

For English majors, this course can count for the American Literature after 1900 area requirement

ENG 4515-001 American Gothic

MW 3:00 PM – 4:15 PM

Michael Berthold

“‘Tis so appalling--it exhilarates” ~ Emily Dickinson

This course will survey American literature’s abiding fascination with the horrifying, the mysterious, and the uncanny and will examine a variety of texts from the nineteenth and twentieth centuries. We will consider how the Gothic tradition is Americanized, how it has evolved, and how it continues to be pertinent for contemporary American culture. Readings for the course include works by Charles Brockden Brown, Poe, Hawthorne, Pauline Hopkins, King, and Rice.

For English majors, this course can count for the American Literature to 1900 area requirement OR the American Literature after 1900 area requirement

ENG 4590-001 Early American Novel

TR 4:00 PM – 5:15 PM

Travis Foster

The U.S. Constitution’s famous opening phrase, “We the people,” suggests a harmonious and unified citizenry. Early American novels depict something entirely different. Full of cannibalism, infanticide, deception, incest, insanity, seduction, penury, and adultery, these widely read texts reveal (and participate in) a nation overflowing with passions and conflicts. Our class will place high value on these rich antagonisms by reading eight early American novels—published between the Age of Revolution and the Civil War—for tensions that cannot be contained in pithy rhetoric. We’ll engage a different kind of history: one attuned to the latent yearnings, the fractiousness, and the feelings that more “official” archives elide. We’ll look at the symbolic importance of domestic life for representing national conflicts and frontier violence. We’ll examine how novels sought to resolve the coexistence of liberal, democratic ideals with slavery and racial oppression. And we’ll explore the particular weight born by female protagonists, who had not only to meet very narrow criteria of acceptable behavior but also stand in as metaphors for the nation itself.

Reading list:

Susanna Rowsen, *Charlotte Temple* (London, 1791; Philadelphia, 1794)

Nathaniel Hawthorne, *The House of Seven Gables* (1851)

Herman Melville, *Moby-Dick* (1851)

Harriet Beecher Stowe, *Uncle Tom’s Cabin* (1852)

Fanny Fern, *Ruth Hall* (1854)

Frances Ellen Watkins Harper, *Iola Leroy* (1892)

For English majors, this course can count for the American Literature to 1900 area requirement

ENG 4690-H01 Literary Festival

TR 4:00 PM – 5:15 PM

Alan Drew

This course will introduce you to the work of five contemporary writers, while providing you with the unique opportunity to interact with them and hear them present their work. By reading the work of these living, breathing authors, we will have the chance to ask questions about the shape, direction, and focus of recent literature as well its relevance to contemporary culture. In addition, we will be able to explore literature in ways not generally pursued in literature courses—namely, the specific conditions, motivations, and processes by which writers produce their work. You will also have a chance to explore your own creative impulses: though we will primarily focus on discussing and analyzing the work of our visiting writers, all members of the class will produce at least one creative project. Visiting authors and poets for spring 2017 are: Brit Bennett, Jennifer Haigh, Owen McCafferty, Dwayne Reginald Betts, and James Richardson.

For English majors, this course can count for the American Literature after 1900 area requirement
This course counts for the Fine Arts requirement

ENG 4690-H02 HON: Faulkner & Morrison

Faulkner and Morrison
 Crystal Lucky and Jean Lutes

This course features a rigorous inquiry into two of the most influential and difficult novelists of the twentieth century. We will read Toni Morrison, a black woman from a working-class family in the Midwest who is one of the most celebrated novelists living today, through the lens of William Faulkner, a white man born into an old Southern family whose innovations in fiction helped to define American literary modernism in the first half of the twentieth century. Morrison studied Faulkner while pursuing her master's degree at Cornell University, and the work of these two literary masters is linked both formally and thematically. Studying Morrison and Faulkner together yields insights—into the sweep of American literary history, the consequences of racism, the moral and intellectual challenges of great novels—that are simply not possible when reading them separately. The reading list includes Faulkner's *The Sound and the Fury* (1929), *Light in August* (1932), and *Absalom, Absalom!* (1936) and Morrison's *Beloved* (1987), *Jazz* (1992), and *Paradise* (1998).

For English majors, this course can count for the American Literature after 1900 area requirement
This course counts towards the minor in Gender Women's Studies
This course counts towards the minor in Africana Studies

ENG 5000-001 Senior Seminar: Drama of Shakespeare's Contemporaries

TR 10:00 AM - 11:15 AM
 Alice Dailey

The late sixteenth and early seventeenth centuries mark the most productive period in the history English dramatic literature. But there is more to this period than merely Shakespeare. This course will study the plays of several of Shakespeare's near contemporaries in the popular theatre. The work of these playwrights is often marked by spectacular violence and increasingly lurid sexuality, especially as the 1642 closing of the theatres approached. Why? What do elements like violence and sexual licentiousness communicate in these plays? Are the plays merely sensationalistic, or do they exploit the sensational to explore serious subjects? We will explore a range of dramatic genres and playwrights, including Ben Jonson's *Volpone*, John Ford's *The Broken Heart*, Thomas Middleton's *The Changeling* and *The Revenger's Tragedy*, Thomas Kyd's *The Spanish Tragedy*, John Webster's *The White Devil*, and Christopher Marlowe's *Edward II* and *The Jew of Malta*. Course requirements include an annotated bibliography, a presentation, and a research paper.

ENG 5000-002 Senior Seminar: What's Poetry

TR 2:30 PM – 3:45 PM

Kamran Javadizadeh

“I, too, dislike it.” That is how Marianne Moore begins “Poetry,” a poem that then attempts to define the thing it claims to dislike—a distaste that it assumes (“I, *too*, dislike it”) you share.

This course will, in some sense, follow Moore’s strategy: We’ll begin by confronting our resistance to poetry head-on, asking where such a distaste comes from, and then teasing out the implicit understandings (of poetry, language, our selves) that activate these forms of skepticism. Is there something called “poetic language” that is fundamentally different from “ordinary language”? Where does the idea that poetry, more than any other form of literature, is centrally concerned with (and representative of) consciousness come from? What kinds of poetry does such an idea allow, and what kinds of poetry does it marginalize or obscure? These are some of the questions that will animate our discussions.

We’ll pursue these questions by reading a wide variety of poems (by poets like Stevens, Ashbery, and Rankine), of course, but we’ll also see what poets themselves have had to say by looking at selections from the private letters of Keats, Dickinson, and Bishop. Finally, throughout the course we’ll explore the most influential critical and theoretical discussions of these topics, where our goal will be to put formalist and historicist approaches into conversation with each other.

Assignments for the course will include one shorter and one longer critical essay as well as periodic and less formal written and oral exercises.

HON 3650-001 Early-Modern Women’s Intellectual Culture

M 4:30 PM - 7:00 PM

Julie Klein and Lauren Shoet

This interdisciplinary seminar will study texts and contexts of some important female thinkers, writers, and artists of the fifteenth through eighteenth centuries. We will explore novels, plays, poetry, paintings, philosophical treatises, and devotional meditations by a range of early-modern women, using not only texts printed during their lifetimes, but also other forms of endeavor (manuscript circulation, anonymous authorship, political ceremony) that leave less obvious traces. Writers, texts, and topics may include poems and speeches of Tudor royal women; Aemelia Lanyer’s *Salve Deus Rex Judeorum*; selections from Countess Mary Wroth’s *Urania*; Anna Maria von Schurmann’s *Dissertation on the Natural Capacity of Women for Study and Learning*; the English court culture of Queen Anna and Queen Henrietta Maria; Elizabeth of Bohemia’s correspondence with Descartes; Margaret Cavendish’s *Blazing World*; selected works of Lucy Hutchinson; paintings of Sofonisba Anquissola and Artemisia Gentilleschi; Mary Astell’s *Serious Proposal to the Ladies*; Emilie Chatelet’s natural philosophy; Mary Wollstonecraft’s *Vindication of the Rights of Woman*; and Mary Shelley’s *Frankenstein*.

The seminar invites students to integrate vigorous individual engagement with primary texts, common research, independent research, oral presentation, and writing. Requirements will include frequent short ungraded responses and 2-page graded papers, one 3-4 page paper expanding an earlier effort, oral presentations, and a substantial final paper undertaken in successive stages.

For English majors, this course can count for the Renaissance portion of the English Literature pre-1800 area requirement

This course counts toward the minor in Gender and Women’s Studies